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THE CLASSICAL HERITAGE IN BYRON

By ARTHUR M. YOUNG
University of Pittsburgh

The discovery of the rich classical heritage in Byron should provide to modern readers a thrill similar to that which the poet himself experienced in first feeling the freshness, beauty, and inspiration of the classical lands, their heroes and lore. There is still a striking appeal in the work and career of Byron, in his cavaliere jaunts along the highways and byways of the Mediterranean, often blazing as they did new trails for his day amid physical hardships and dangers; in his immediate response to and comfort in the natural beauties of mountain and sea as a refuge from a life of enervation and ennui; in his visualization of the glory of the past of Greece and Rome, and his attempts to revive that glory in his present; and in his bizarre death in Greece while he was trying to crystallize the early efforts of the movement to emancipate Greece from the Turkish yoke. Furthermore, the beauty and grandeur of the ancient ruins amid the decadence of the classic lands in Byron's time, and that undertone which pervades all Byronic poetry—the theme of the vanity of vanities—lend a wistful, haunting, and enriching melancholy to the pages of this literary Piranesi. Few have better known and loved more the classical lands and peoples than he.

Through private tutors and formal schooling Byron acquired a knowledge of Latin and Greek literature which haunted his memory for the rest of his life. Even in his early school days he had read at least parts of Plutarch, Xenophon, Thucydides, Herodotus, Strabo, Demosthenes, Livy, Tacitus, Eutropius, Nepos, Caesar, Arrian, Sallust, Cicero, and Quintilian. There are few Greek or Roman authors to whom and to whose works he does not refer. In addition to the authors just mentioned, the Greek Anthology, Aeschylus, Aesop, Alcaeus, Anacreon, Aristophanes, Aristotle, St. Augustine, Aulus Gellius, Cassiodorus, Catullus, Dio Chrysostom, Diodorus, Euripides, Hesiod, Homer, Horace, Iamblichus, St. Jerome, Juvenal, Longinus, Lucretius, Martial, Moschus, Ovid, Pausanias, Petronius, Pindar, Plato, Polybius, Sappho, Sophocles, Terence, Tibullus, Tyrtaeus, Valerius Flaccus, and

Vergil all come within the scope of Byron's attention.

His enthusiasm for certain authors started early. In his school days he carried to his master a translation of a chorus of the *Prometheus Bound* of Aeschylus, a play of which he, true to the spirit of his times, was passionately fond as a boy and which undoubtedly helped to create in him that ardent dislike of oppression which remained with him throughout his life. Mostly in his

LITTLE FISHES IN THE BROOK

By JOHN K. COLBY

Phillips Academy, Andover, Massachusetts
Natabant pisces parvuli,
Gaudentes cursu rivuli;
Alectos iam vermiculus,
Captavit pater hamulus.

Festina, mater, doleo,
Percoque pisces oleo;
Iohannes quam celerrime
Consumet illos hodie.

(Author's note: "Ego piscator sum.
Iohannes filius meus.")

early years, he also translated or imitated parts of Catullus, Tibullus, Horace, Anacreon, Martial, Vergil, Euripides, Sophocles, and Sappho.

Byron's pages are also enlivened by many allusions to those who figured in the history and thought of the ancient world, as Alcibiades, Alexander, Antony, Brutus, Epicurus, Leonidas, Nero, Otho, Sulla, and Vitellius. Likewise, the fascination which the broad realm of myth and legend held for Byron is well attested by his many allusions to the imaginative creations of Greek and Roman mythology. Finally, some of Byron's most inspired work came out of his travels and residence in Greece and Italy in the years 1809-1811 and 1816-1824. The reading world was not slow to sense the freshness and serenity of his best work. The first imprint of *Childe Harold's Pilgrimage* was sold out within three days of its appearance. The second and third imprints also failed to satisfy public demand. Byron became the idol of London overnight.

Those who would like to enrich themselves with a half hour of Byron might

begin with his benign tribute to the classic lands in *English Bards and Scotch Reviewers*, and then pass to his eulogies of Greece (*C. H. P.* ii, 15, 85, 87-88; *The Giaour*; see also *C. H. P.* ii, 73-76 and *Don Juan* iii, 86). Some of them come out of his first pilgrimage to Greece, which was the only springtime he knew in life, and they show him at his lyrical best. Byron first came to Athens at Christmas, 1809. Within three months he had finished the first two cantos of *Childe Harold's Pilgrimage*. He found Athens a large village occupied by the Turks. It was soon to have a tavern for the accommodation of guests. A military garrison was encamped on the Acropolis. He was shocked by the submissiveness of the Athenians to their fate as they lived in the shadow of their former glory. During his second stay in Athens he lived in the Capucin monastery, which was built around the choregic monument of Lysicrates, then serving as its library. In *The Curse of Minerva* (1811) Byron wrote some memorable stanzas describing sunset and the coming of night on and from the Acropolis. He also referred to the Parthenon (*C. H. P.* ii, 1, 3, 11) and to the temple of Olympian Jupiter (*C. H. P.* ii, 10), the majestic columns of which still stand in the plain southeast of the Acropolis. There are two memorable passages dealing with Mt. Athos, the Holy Mountain, behind the towering crest of which, on the tip of the northernmost prong of the Chalcidic peninsula, have for centuries existed a number of monastic retreats for recluses of many nationalities (*C. H. P.* ii, 27 and *The Monk of Athos*). Passages on Corinth and its temple of Apollo may be found in *The Siege of Corinth* (stanzas 1, 11, 18) and on Delphi and Parnassus—

whose glorious name
Who knows not, knows not man's divinest
lore!—

in *Childe Harold's Pilgrimage* (i, 1, 60-62). There are also passages on Dodona, Epirus, the monastery of Zitza in Illyria, the Leucadian cliff, from which Sappho was said to have thrown herself, Marathon, and Mt. Pindus.

We might join Byron in Italy with a passage which is reminiscent of the *Georgics* of Vergil, as follows:
Thou, Italy! whose ever-golden fields,
Plough'd by the sunbeams solely, would suffice

For the world's granary; thou, whose sky heaven gilds

With brighter stars, and robes with deeper blue;
Thou, in whose pleasant places Summer builds
Her palace, in whose cradle Empire grew,
And form'd the Eternal City's ornaments
From spoils of kings whom freemen overthrew:
Birthplace of heroes, sanctuary of saints,
Where earthly first, then heavenly glory made
Her home. (*The Prophecy of Dante* ii; cf. *Georgics* ii, 136-176 and *C. H. P.* iii, 110; iv, 25-29, 42-43, 47, 55.)

We should also read his lines on the Italian language and women (*Beppo* 44-45). Byron has also left us his lines on Lake Albano (*C. H. P.* iv, 174); several sympathetic stanzas of meditation about the Caecilia Metella who lies at rest in her tomb on the Appian Way (*C. H. P.* iv, 99-104); his tribute to Petrarch and the town of Arqua where that poet spent his last years and now lies buried (*C. H. P.* iv, 30-33); his pretty stanzas on the Clitumnus River in Umbria (*C. H. P.* iv, 66-68); and his lines on Ferrara, where Tasso spent many illustrious years as poet, and many more unhappy ones in confinement (*C. H. P.* iv, 35-37). Then we may pass to his lines on Florence, which is sacred for the memory of Dante, Petrarch, and Boccaccio (*C. H. P.* iv, 48, 56-61); on Lake Nemi, "navell'd in the woody hills" (*C. H. P.* iv, 173); and to his inspired tribute to Ravenna, with its fervent piety and reference to the Evening Star and Sappho (*Don Juan* iii, 101-108).

To go elsewhere in Italy, Byron pays tribute to Mt. Soracte, thinking of Horace just as do we all in that connection (*C. H. P.* iv, 77). Then we may pause with him at Lake Trasimene (*C. H. P.* iv, 61-65) and at the cascades of the Velino (*C. H. P.* iv, 69-72). In and around Venice Byron spent many eventful days. His lines on that city, "throned on her hundred isles," are themselves majestic (*C. H. P.* iv, 1-2, 11, 13, 15, 18, 19). Then there is

Thrice blest Verona! since the holy three

With their imperial presence shine on thee. (*The Age of Bronze*, 9)

But our poet was lifted above himself especially by the city of Rome. Its ruins brought him a poignant reminder of the glory of the past, and of the passing of time and life:

Rome—Rome imperial, bows her to the storm,

In the same dust and blackness, and we pass

The skeleton of her Titanic form,
Wrecks of another world, whose ashes still are warm. (*C. H. P.* iv, 46)

O Rome! my country! city of the soul!
The orphans of the heart must turn to thee,

Lone mother of dead empires!
The Niobe of nations! there she stands,
Childless and crownless in her voiceless woe. (*C. H. P.* iv, 78-79)

There are several stanzas in *Childe Harold's Pilgrimage* and another passage in *Manfred* on the Colosseum, with both of which students of the classics should be acquainted (*C. H. P.* iv, 128-131, 138-145; *Manfred* iii, 4). In the first of these two passages occurs the famous phrase "butcher'd to make a Roman holiday," part of a description of the Dying Gaul in the Capitoline Museum of Rome. Another passage records Byron's visit to the sacred spring Egeria where, according to legend, Numa had his trysts with the nymph of that spring (*C. H. P.* iv, 115-119), and still another takes us to the Forum, where one thinks, just as he did, of Cicero (*C. H. P.* iv, 112). Elsewhere he calls Cicero "Rome's least mortal mind" (*C. H. P.* iv, 44). He devotes one stanza to Hadrian's tomb (*C. H. P.* iv, 152), and several to the Palatine, which gives him pause for reflection (*C. H. P.* iv, 107-108). Then there are passages on two of Rome's most sacred shrines, the Pantheon and St. Peter's (*C. H. P.* iv, 147, 153-158 and *The Prophecy of Dante* iv). Finally, his passages on the Tarpeian Rock (*C. H. P.* iv, 112) and Trajan's Column (*C. H. P.* iv, 110-111) will conclude our tour of Rome with Byron.

Byron's deflating reference to Aristotle is at least different (*Don Juan* i, 201). His combined tribute to Homer and Vergil should not be forgotten (*English Bards and Scotch Reviewers*). His references to Caesar, on the other hand, are not complimentary (*The Age of Bronze* 5; *The Island* ii, 13; *Don Juan* ii, 205-206; vii, 82-83; xiv, 102). Part of an age which had experienced Napoleon, he was also by instinct an outspoken champion of freedom, and looked on Caesar as a tyrant. His passages on the Medici Venus at Florence, and on the Apollo Belvedere and the Laocoön group in the Vatican (*C. H. P.* iv, 49-53, 161-162, 160) are indicative of the extravagant admiration felt for those works in his time, before the world knew and sensed the real significance of authentic Greek marbles of the fifth century.

It is hoped that these pages will provide an introduction to a valuable source of information for those who are trying to speak of the classical tradition in language which young people understand.



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CINCINNATI SYMPOSIUM

By A. M. WITHERS
Concord College, Athens, West Virginia

From Cincinnati, Sunday at twelve o'clock noon, comes what for me is an especially interesting and valuable broadcast. The program is entitled "The World Front." Howard Chamberlain is the moderator. Milton Chase, General James Edmonds, and William Hessler give their respective views on current affairs, domestic and foreign. A special guest is also present, selected from among prominent individuals in key positions at home and abroad.

The four regulars forming the "front" appeal to my fancy particularly on account of the excellence of their language, of distinctly literary quality, and a fitting vehicle for the communication of their wide-ranging information and interests. I listen with delight as they talk offhand much as successful writers may be expected to write after long deliberation. Their style is fluent, concise, appropriate, often picturesque. I am aware that they probably know, at least in a general way, upon what subjects their opinions are to be requested, but I am sure that very much of the program is not only not rehearsed, but not even prepared in black and white in advance.

As all classicists know, one can almost invariably be sure whether given writers and speakers have had the benefits of the study of Latin or not. In the case of these I felt that I could not possibly be wrong in ascribing to them such study, and so I resolved to write to them upon the matter of their feelings for Latin as an aid to English.

Mr. Chamberlain replied in part as follows:

"My preparation for radio work, if I have had what may be referred to as preparation, consisted of a general high school course, during which I studied two years of primary Latin. That, plus some six years of voice as a singer, along with the usual choir experience in Catholic and Episcopal churches, gave me the basis of what speaking ability I have.

"Countless times, my Latin knowledge, meager as it was, was called upon to assist me in understanding as well as pronouncing words.

"There is no question in my mind that Latin is basic, and basic things are important in radio because much of it is *ad lib.* (and there you have one of the most widely used derivations). Of course I will admit that many radio announcers do not know what they are talking about when they use the phrase, but it is one of the first expressions used in the industry."

General Edmonds wrote in part:

"My own feeling at college and later was that a study of Latin, Anglo-Saxon,

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Letters
From Our Readers

A LANGUAGE ASSEMBLY

Miss Marguerite Pohle, of the Bosse High School, Evansville, Indiana, writes:

"For our language assembly this year, each language—Spanish, French, German, and Latin—presented a three-minute scene in which the pupils spoke the language they represented. For the Spanish scene, two dark-haired girls with pennants and sweaters, on their way to a football game, met a boy friend. One girl introduced the boy to her friend, in Spanish. They talked of school and of their Spanish class, and sang a Spanish song that they had learned. Four German pupils met before school, and discussed, in German, their 'Aufgabe' and the present German situation. The French students had a little café scene in French. The Latin students had a trial scene. A boy who had run in the halls was brought before the student court. He pleaded his case in Latin; two other students tried his case in Latin; and he was finally sentenced to two weeks in the study hall. The student body enjoyed the active use of each language. A short explanation by the announcer in charge of the program, before each scene, and the many gestures, gave an adequate idea of what was taking place, even though the pupils did not know the language.

"Then followed a five-minute skit by the students of each language. A French student sang, 'Parlez-moi d'Amour.' A girl explained Germany's contribution to music, and gave a brief biography of Beethoven; this was followed by a selection from Beethoven, on the piano. Three Spanish students sang 'Chiapanecas.' The Latin students put on Miss Lawler's 'Trip Through Roman History.'

INDIVIDUAL MOTTOES

Miss Pohle continues:

"Each of my Latin pupils selects a Latin motto which especially pleases him. He uses it as a heading for all his letters and papers."

THE INQUIRING REPORTER

Mrs. Hazel K. Pullman, of the Garnett (Kansas) High School, writes that for their "Diurna," or Latin newspaper, her Latin II class featured an "Inquiring Reporter" who asked various persons in the town, "Of what value is Latin to you?"

FOODS

Mrs. Pullman also writes that on the day before Thanksgiving her students answered roll call by naming a food in Latin.

and Old English was of very great value in developing a proper command of modern English. While I was in college (the University of Mississippi) I took all the Latin which the years permitted, after having qualified in high school. I also took Anglo-Saxon and Old English. When I left college I could read Latin and Old English almost as well as I could English."

He went on to say that he had since lost this mastery, and that he greatly regretted having done so. "My father," he wrote, "who belonged to an earlier generation, could still read Latin and Greek forty years after graduation, even though he had never utilized them in daily living or been a teacher. Maybe the difference in the thoroughness of instruction had something to do with this variation in experience."

There is no doubt, then, of General Edmonds' sentiments, nor that they are "honestly come by."

Mr. William Hessler, member of the staff of the *Cincinnati Enquirer*, sent me copy of an editorial of his appearing in that paper March 11, 1946. I include here some excerpts:

"The end product of this system (Latin and Greek the foundation of a liberal education) was undeniably an educated man or woman. For the study of the classical languages was far more than a sterile intellectual exercise. The greatness of Roman law and administration emerged from the printed pages. The study of Greek led young minds into the rich pastures of Hellenistic philosophy and tragic drama, and as often as not into an appreciation of the monumental findings of the Greeks in mathematics and anatomy."

"... Yet they (the classics) remain a vital part of the curriculum of every school that undertakes to turn out young

men and women of culture and intellectual capacity.

"In truth, there is nothing so practical as to understand the world in which one lives. To do so, one must develop that perspective and balance which come from an acquaintance with the great periods of civilization. Two of the greatest periods were those of ancient Greece and ancient Rome. The classical studies are our keys to those significant and fascinating epochs of human life."

I regret that I cannot report an answer from Milton Chase.



THE BIRTHDAY OF ROME

The traditional date of the founding of Rome was the festival of the Parilia, April 21, 753 B. C. See page 64 for material for celebrating this important anniversary.



IN LATIN CLASS EACH MORNING

Tune: Sioux City Sue
(The writer, a teacher in Troy, New York, prefers to remain anonymous.)

In Latin class each morning
If you happen by that way
You'll hear us conjugating,
And this is what we say:
"Amo, amas, amat, amamus,
Amatis, amant."
And when it is imperfect
We end with "Amabant."

Chorus
Agricola, agricolae,
Agricolae, agricolam,
Agricola's the singulah—ah—
—Ae, —arum, —is.
—As, once more —is:
When you can sing your Latin,
Latin(am) amabitis.

BIRTHDAY CARDS

Miss Estella Kyne, of the Wenatchee (Washington) High School, writes:

"I am sending you one of our birthday cards. They are white cards, $3\frac{1}{2} \times 5\frac{1}{2}$ inches. The design is a flaming torch within a wreath, and the letters SPQR on a tablet. The message is 'Tibi laetum natalem.'

"We send these to all our Latin Club members, on their birthdays, throughout the year. Those who are or have been senior consuls of our club receive the card as long as I have their addresses. So far all of them have kept in touch with me. Students are so grateful for this personal touch.

"We buy the cards at the ten-cent store—plain white correspondence cards, ten for ten cents. Sometimes we have them printed, sometimes we have them made in our art department. We use about 125 a year."



WHAT ABOUT MACRONS?

By W. L. CARR
Coiby College, Waterville, Maine

A PROBLEM frequently discussed in connection with the teaching of secondary-school Latin is concerned with the importance of macrons. The question usually asked takes some such form as: "How strict should I be in requiring my pupils to put 'long marks' over long vowels?"

The question, in the form just quoted, obviously applies only to any writing of Latin which the pupils may be called upon to do, at the blackboard or on paper. Some teachers, the present writer among them, can remember the time when editors and publishers of textbooks in secondary-school Latin were asking a similar question about indicating the long vowels in the *printing* of Latin. That question, however, has long since been settled as far as secondary-school books are concerned, and very few teachers in the schools would willingly use a Latin textbook which did not provide their pupils with the "visual aid" to pronunciation and to comprehension which the use of macrons affords. Any teacher of "college" Latin can bear testimony to the extent to which secondary-school pupils depend on macrons as a means of distinguishing the many words and inflectional forms which, in print, are identical to the eye, when they are not differentiated by the presence or the absence of macrons; e.g., *terra*: *terrā*; *montis*: *montis*; *fugit*: *fūgit*; *veni*: *vēnī*; *liber*: *liber*; *pila*: *pīla*; *malum*: *mālūm*; *est*: *ēst*; *concidō*: *concidō*. Even the pupil who has had little or no training in the pronunciation of Latin can easily see that in such instances as those just mentioned

the macron is, in effect, a part of the spelling, something like the *k* in *knight*, as compared with *night*, and it would not, therefore, be difficult to convince him that, in his written work, the omission of a macron over a long vowel (or its incorrect use over a short vowel) is, in effect, an error in spelling. On this basis alone, a teacher might well feel justified in cultivating in his pupils the habit of marking all long vowels in their written Latin during the first year or so of their work. For, obviously, the pupil himself can not be expected to know, in the early stages of his study of Latin, whether or not the length of a vowel in any given word is important, if not crucial, for distinguishing its form or meaning or both.

However, few teachers fail to give their pupils at least some training in the pronunciation of Latin, and pupils who are called upon to pronounce unfamiliar Latin words soon discover that, for about three-fourths of all words of more than two syllables, the presence or absence of a macron over the vowel in the penultimate syllable is what determines the placing of the stress accent.

The last of the pairs of examples given above (*concidō*: *concidō*), in addition to illustrating a distinction in meaning and a difference in accent, illustrates an easily recognized difference in the quality of long *i* as compared with that of short *i* in the classical Latin pronunciation. Similarly, there is a considerable difference in quality between long *e* and short *e*. There is also a slight difference in quality between long and short *o*, and between long and short *u*. Most authorities, ancient and modern, agree that long *a* and short *a*, in classical Latin, differed chiefly, if not exclusively, in quantity.

The point I wish to make here is that vowel quantity is more important than vowel quality in the "correct" pronunciation of classical Latin, and that it is vowel quantity (that is, the approximately double time it takes properly to pronounce a long vowel) which results naturally in a major stress accent on the penultimate syllable. In other words, a "long" vowel in classical Latin prose or poetry was pronounced *long*; and modern students of Latin who are early conditioned to doubling the pronunciation time of all "long" vowels (e.g., "con-cū-dō") and likewise accustomed to pronouncing separately all "double" consonants (e.g., "pu-ell-a") will have little difficulty in properly placing the stress accent on a "long" penultimate syllable. Furthermore, all this makes sense to the pupil and, therefore, makes it easy for the teacher to insist that the pupils (following the teacher's own good example) "hold everything long" in their oral reading of Latin. Also

they can see the point when the teacher insists on their using macrons as diacritical marks to indicate, in all their written work, just how they "say" each Latin word involved. An error in marking a vowel thus rates as an error in pronunciation, and should be so treated in the evaluation or scoring of the pupil's written work. In practical terms, an error in marking a vowel should reduce the pupil's score by a fraction of a point.

It is obvious that early and continued emphasis upon the quantity of vowels and of syllables will yield big (if somewhat deferred) dividends, when and if the pupil comes to the reading of Latin poetry. For, as every teacher knows, classical Latin poetry, when read as if it were based primarily on stress accent (as English poetry is based), just isn't classical Latin poetry. It is perfectly true that pupils can and do gain many important educational values from, say, Vergil's *Aeneid* by reading it in an English prose version, or by "reading" (that is translating) it as English prose, or by reading it "naturally" in Latin as if it were Longfellow's *Evangeline*. However, in doing any of these three things, the pupil is not reading the *Aeneid* as Vergil read it to Augustus and Octavia or as any Roman contemporary of Vergil's read it.

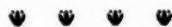
Perhaps pronouncing Latin as the Romans pronounced it is too much to expect of any but the best of our present-day pupils. However, it is not too much (*mēā quidem sententiā*) to expect that their teachers should approximate such a pronunciation. They, at any rate, should strive, when in Rome (i.e., in the Latin classroom), to do as the Romans did.

For a full discussion of the sounds of the letters in the Roman alphabet and the sources of our information on the whole subject of pronunciation in the classical period, the teacher would do well to consult E. H. Sturtevant's *The Pronunciation of Greek and Latin* (Linguistic Society of America, University of Pennsylvania, Philadelphia, 1940), or C. E. Bennett's *The Latin Language* (Allyn and Bacon, 1907).

In most of our American schools today, the classical Roman pronunciation is accepted as standard. However, many teachers now in our schools got their pronunciation from teachers who had learned Latin from a "Mr. Chipp," or from a teacher who, while giving lip-service to the new "reformed" pronunciation, gave his pupils lip *practice* in a confusing mixture of English and Roman pronunciation. Further confusion is created by the generally accepted and dictionary-sponsored use of the English pronunciation of Latin words and phrases which have been taken over into English, not to mention English derivatives. Add to this influence the

fact that the Italian pronunciation is commonly used in church ritual and church music. Even so, it would seem to be highly desirable that teachers of Latin make every effort to standardize their own pronunciation and then give their pupils sufficient classroom experience in hearing and saying reasonably accurate Latin to cultivate in them the habit of automatically *saying* Latin when they *see* Latin—which is the first step recommended by practically every authority on methods of comprehending Latin. I say “reasonably accurate” because no two persons pronounce the words of their own language in exactly the same way. Obviously, all that can be fairly asked of a student of a foreign language is that he conform to the accepted standard of pronunciation closely enough to be understood by the other members of his group and that he be sure enough of his pronunciation and fluent enough to be able and willing to engage in aural-oral practice in the classroom, or, at the very least, to *say* Latin when he *sees* Latin. Various classroom devices for attaining this result may be found in W. L. Carr's “Reading Latin as Latin—Some Difficulties and Some Devices,” in the *Classical Journal* xxvi, 127-140 (November, 1930). Latin recordings may be secured from D. C. Heath and Company; from Rev. Robert T. Brown, Los Angeles College; and from the Linguaphone Institute, 30 Rockefeller Plaza, New York, N. Y.

The teacher who is tempted to offer too high a sacrifice of class time to the great god Accuracy in the matter of pronunciation should read B. L. Ullman's article on the subject, in the *Classical Journal*. (“The Teaching of the Pronunciation of Latin,” *Classical Journal* xxiii, 1927, 24.) Also he might do well to recall Pliny the Younger's anecdote about his incredibly studious uncle: “Memini quendam ex amicis, cum lector quaedam perperam pronuntiasset, revocasse [eum] et [ea] repeti coegisse; huic avunculum meum dixisse: ‘Intellexeras nempe.’ Cum ille adnusset, ‘Cur ergo [eum] revocabas? Decem amplius versus hac tua interpolatione perdidimus.’” (*Epist.* iii, 5, 12).



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DWELLERS IN THE SKY

BY EMORY E. COCHRAN
Fort Hamilton High School, Brooklyn, N. Y.

THE sky appealed to both Greeks and Romans: Zeus (and his Roman counterpart Jupiter) was the god of the sky. In Latin Jupiter's name came to be a synonym for “sky”: “Manet sub Iove frigido venator,” Horace, *Carm.* I, i, 25-26. It was, therefore, natural that the winged denizens of the sky should play an important role in classical literature and mythology. The eagle, messenger of Zeus, and the only bird that dwells in heaven, is represented on the tomb of Plato, and stands for the

house-sparrow, was also used to designate several other species.

Many pure Greek and Latin names of birds known in classical times have been transferred in ornithology, in a wholly arbitrary manner, to totally different species. The *trochilos* of the ancients was an Egyptian plover. Herodotus says it was supposed to pick leeches out of the crocodile's throat! In modern ornithological nomenclature it is a genus of the American humming-birds. Another genus of humming-birds is *iache*, the battle-cry of the Greeks! Still other humming-birds are called *Coeligenae*, a word of general meaning, “Dwellers in the sky,” the title of this paper.

Other names of birds are of modern geographical origin, or they perpetuate the name of the discoverer—e.g., *Novaboracensis*, “inhabiting New York”; *Wilsoni*, genitive case of *Wilson* (Alexander Wilson, a Scotch-American naturalist, father of American ornithology, and author of a book, *American Ornithology*). Some names are post-classical, or late Latin, while a few are monstrous combinations (e.g., *Embernagra*, from *Emberiza* and *Tanagra*), or Latin translations of vernacular names (e.g., *puffinus Anglorum*, “the puffin of the English”). A small number of birds' names are anagrams (e.g., *Dacelo* from *Alcedo*), or pure nonsense-words (e.g., *Dafila* and *Xema*).

The great Swedish naturalist Linnaeus (1707-1778) instituted the “binomial” nomenclature of all plants and animals that were known to him. (Many writers prefer the term “binominal,” since “binomial” has too mathematical a connotation.) He gave scientific names, chiefly of Latin or Greek origin, to all birds of which he knew. Until the last half of the nineteenth century the scientific names of individual birds consisted of two terms, one general and one specific, the name of the genus followed by the name of the species. Linnaeus himself, however, often used a third name for the subspecies. The “trinomial” system of nomenclature was adopted and officially formulated in the Code of Nomenclature (1886) of the American Ornithologists' Union, and thus became universal in this country.

Although certain scientific names of birds may seem whimsical or inappropriate (the friendly and beautiful Bluebird, for instance, is called a “slobberer,” *Sialis sialis sialis*, from Greek *sialis*, “a bird so called from its slavering or sibilant note,” related to the verb *sializo*, “I slaver”), nevertheless a knowledge of ornithological nomenclature will help the student to identify birds, especially when the names indicate color or marking. Birds with conspicuous red markings may have Latin *ruber* or *rufus*, “rusty-red,” or Greek

A LATIN SCHOLARSHIP

Rockford College, Rockford, Illinois, announces a scholarship of \$250 for one year, to be awarded to an entering student in the field of Latin. Applications must be filed before April 1, 1947, and a written examination will be given not later than April 15. For further information communicate with the Director of Admission of the College.

aspiring element of the soul that gazes into the starry home of the gods. In early literary documents large birds, such as eagles, hawks, and vultures, play a much more important role than small ones. Such dwellers in the sky were “birds of omen,” and in augury it was their flight that signified the divine will. The Greeks distinguished many species and even classes of rapacious birds, but the larger vultures were often confused with eagles. Pliny, following Aristotle, the first serious author on ornithology, enumerated six species of eagle. Even Aristotle, however, had predecessors in the study of birds, as he himself tells us. In 1735 Linnaeus wrote his celebrated *Systema Naturae*, in which the Accipitres, birds of prey, comprise eight groups equivalent to the eight principal groups of Aristotle, which Pliny had reduced to three.

Some primitive peoples, as, for instance, the Hawaiians, had special names for most of the smaller birds as well as for the larger and more striking ones. The ancient Greeks, however, did not employ such detailed designations. The Greek noun *trikkos* was used as a general term for nearly one hundred species. Roman nomenclature was also vague. Identification of Latin *fringilla* with the chaffinch, and of the indefinite *ficedula* with the equally vague *beccafico*, is uncertain. *Passer*, usually applied to the

erythros in their names; those with black may be designated by Latin *ater* or *niger*, or Greek *melas* (sometimes "coal-black" is rendered by the Greek and Latin adjective *anthracinus*). Many bird names are partly Latin and partly Greek; the scientific name of the Towhee, for example, is *Pipilo erythrophthalmus erythrophthalmus*, from Latin *pipilo*, "chirp," and Greek *erythrophthalmus*, "red-eyed." Students should be encouraged to learn Greek synonyms for Latin adjectives, such as Latin *albus*, Greek *leukos*; Latin *cacruleus*, Greek *kyanos*, etc. Students should also know both the Latin and the Greek equivalents for the various parts of the bird's body—beak, head, crest, back, belly, wing, tail, foot, etc. Latin *rostrum* is Greek *rhynchos*; hence a bird with a *broad beak* may be described either as *latirostrus* or *platyrhynchos* (in agreement with a masculine singular noun). Latin *caput* is Greek *kephale*; Latin *venter* is Greek *gaster*; Latin *penna* is Greek *pteron*. Interest in such words may even induce some students to take up the study of Greek! If a Latin student adds these Greek words to his vocabulary, his English vocabulary also will be greatly enhanced. Dozens of scientific words begin with *cephalo-*, "head," *gastro-*, "stomach," and *ptero-*, "wing."

Ornithological nomenclature may be correlated with various phases of Latin study—for instance, to illustrate diminutives in birds' names. Both the Golden-crowned Kinglet and the Ruby-crowned Kinglet belong to the genus *regulus*, Latin for "little king," i.e., *kinglet*. Linnaeus' name for the Catbird is *Dumetella carolinensis*, from *dumetella*, diminutive of Latin *dumetum*, "thornbush," or "thicket," which aptly describes the bird's chosen habitat, and *carolinensis*, an adjective denoting "of Carolina."

The Greek patronymic in *-ides*, so common in Homer, becomes *-idae* to denote the various families of birds—e.g., *Falconidae*, the family of Falcons (Latin *falco* is "hawk"); *Tyannidae*, the family of American Flycatchers (Latin *tyrannus*, Greek *tyrannos*, "an absolute ruler"); *Caprimulgidae*, the family of Goatsuckers (Latin *caprimulgus*, "milker of goats").

Classical mythology is embodied in numerous birds' names. The Belted Kingfisher is known scientifically as *Ceryle alcyon*, from Greek *kerylos*, "kingfisher," and *alkyon*, "halcyon," or "kingfisher," a name which suggests the story of Halcyone, a grieving wife, who was changed into a kingfisher at her husband's death. (Compare also "halcyon days," days untroubled by any care.) Progne, daughter of Pandion, fabled to have been changed into a swallow, lives on in the name of the Purple Martin, the *Progne subis subis* of trinomial terminology

(Latin *subis* is a bird mentioned by Pliny). Ciris, daughter of Nisus, was also changed into a bird, and is perpetuated in Linnaeus' name for the Painted Bunting, *Passerina ciris* (Latin *passerina*, "pertaining to a sparrow," is the common name for Bunting). Pandion, father of Progne and Philomela, adorns the modern name of the Fish Hawk or Osprey, *Pandion haliaetus carolinensis* (Greek *haliaetus*, "sea eagle" or "osprey," and

bride." The Louisiana Heron, with predominating colors of slate blue, purplish-maroon, and white, is appropriately named *Hydranassa tricolor ruficollis*, "the rufous-necked, three-colored, water-queen" (Greek *hydor*, "water," Greek *anassa*, "queen," Latin *tricolor*, "three-colored," and Latin *ruficollis*, "rufous-necked.")

The name of the Canada or Spruce Grouse in the check list of the American Ornithologists' Union is *Dendragapus canadensis*, from *dendron*, "tree," and *agape*, "love." Linnaeus' name for the same bird was *Canachites canadensis canace*, from Greek *chanacheo*, "make a noise" (with reference to the drumming of the grouse), and *Kanake*, the name of the daughter of Aeolus.

The names of many birds are well chosen and, at the same time, pleasing to the ear. The Evening Grosbeak is the *Hesperiphona vespertina vespertina*, from Greek *hesperos*, "at evening," Greek *phone*, "voice," and Latin *vespertina*, "of evening." Linnaeus called the Stormy Petrel the *Thalassidroma pelagica*, from Greek *thalassa*, "sea," Greek *dromos*, "running," and Greek-Latin *pelagica*, "pertaining to the sea." The Rose-breasted Grosbeak is the *Zamelodia ludoviciana*, from the Greek inseparable prefix *za-*, meaning "very," Greek *melodia*, "melody" or "song," and the compound adjective *ludoviciana*, "of Louisiana."

You can hear the Fish Crow cracking the bones of its daily piscine diet, when you pronounce its Latin name, *Corvus ossifragus* (from Latin *corvus*, "crow," and *ossifragus*, "bonebreaking"). If you, as a youngster, looked down the chimney from the roof of a farm-house and observed the Chimney Swift clinging to the chimney wall with its sharp claws and using its spiny tail as a support (a position in which it sleeps), you will appreciate the first half of its scientific name, *Chaetura pelagica*, since Greek *chaite* means "bristle," and *oura* means "tail." The adjective *pelagica*, "relating to the sea," is without evident application to the bird's habits. However, for practical purposes (not as a scientific explanation of the term), and as a mnemonic device for fixing the bird's habits and name in mind, we may consider *pelagica* as applying to the "sea of air" in which the Chimney Swift is seen: the bird is never seen perching on trees or telegraph wires, but always flying through the air.

The marital and domestic character of the Cowbird is thoroughly bad. It is polygamous and is almost an anomaly in the animal kingdom, since it lays its eggs in the nests of other birds, leaving the hatching and care of its young to foster mothers who are not consulted about such unnatural adoption! Its scientific name, therefore, is highly in keeping with its

ANCIENT SKY-WRITING

Various Greek and Roman writers speak of the fact that cranes in flight often take formations which look like letters of the alphabet. There was even a legend to the effect that Palamedes (or Hermes) invented the alphabet from observation of this early form of "sky-writing." Some of the Roman references to the subject are the following:

Lucan v, 711-712:

.... primoque volatu
effingunt varias casu monstrante figuras.

Martial ix, 14:

quod penna scribente grues ad sidera
tollunt.

Claudian, *Bell. Gild.* 475-476:

Ordinibus variis per nubila textur ales
littera, pennarum notis inscribitur aer.

Hyginus 277:

Parcae . . . invenerunt literas
graecas septem . . . Alii dicunt
Mercurium, ex gruum volatu: quae
cum volant, literas exprimunt.

—L. B. L.

carolinensis, Latin, "of Carolina"). Penelope, wife of Odysseus, is immortalized not only by Homer, but also in the scientific name of the European Widgeon, *Anas penelope* (Latin *anas*, "duck"; some ornithologists prefer the term *penelops*, Pliny's name for a certain kind of duck). Linnaeus named the English Pheasant *Phasianus colchicus*, (Greek *phasianos*, "the bird of the river Phasis," and Latin and Greek *colchicus*, from *Colchis*, the land of the Golden Fleece, from which the ancient Greeks are said to have brought the bird).

Names of birds are often full of poetry. The beautiful Wood Duck, with graceful, flowing crest and plumage resplendent with rich green, purple, bronze, purplish-chestnut, white, black, yellowish- and brownish-grey, and steel blue, is fitly called *Aix sponsa*, from *aix*, some kind of Greek water-fowl, and *sponsa*, "a

disreputable character; it is *Molothrus ater ater*. It was so named by the English naturalist Swainson, who stated that late Latin *molothrus* came from Greek *molothros*, "one who enters others' habitations unbidden." However, *molothrus* was evidently formed in error for *molobrus*, from Greek *molobros*, "greedy fellow." Latin *ater* means "black."

These samplings of ornithological nomenclature are but a few of the agreeable linguistic adventures that await the bird-minded student of classical languages. Many words learned in this connection will be found in other English words, both with and without ornithological connotation. Correlation of Greek and Latin will be a pleasurable activity, also, and it will greatly increase the student's understanding of the English language.

(Editor's Note: The reader may be interested in two comments which Dr. Cochran made in correspondence on this paper: "Some ornithologists said that to 'double call' the Bluebird a 'slobberer' is infamy. In the trimomial nomenclature, *Sialis sialis sialis*, it must be the quintessence of ornithological calumny!" Also, "Fort Hamilton High School is a good place from which to send forth an article on birds, since it is located ideally on the Narrows, and during the migrations many birds tarry to visit us, some unfortunate ones, like the beautiful Canada Warbler, being blown down by storms. The pupils, too, are so familiar with birds' names, including those of water birds, that one boy who had had a Mr. Siegel as a teacher for several months insisted that his name was Sea Gull!"

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GREEK TRAGEDY AT THE HART HOUSE THEATER

By H. D. LANGFORD
New York City

New to the loss of Troy and murdered Priam,
Hecuba, destined to suffer blows
Crueller than the stroke of Ajax's sword,
Mother, of every princely son bereft,
Waiting among her daughters. Ample woes
At hand for each, and that maternal breast
Straining to bear them all.

Diana's priestess,
Sacred Cassandra, veiling her ecstasy
In snowy robes of sacrifice, led forth
To Agamemnon's bed. Andromache,
Widowed of Hector, watching with face
of stone
The body of young Astyanax.

Crested Greeks
With torches. Troy in red flames. The crash
Of Priam's palace. Hecuba, doomed to live—
Priam's proud queen!—a slave in a Grecian house.

Measures of chorus, pregnant with destiny, fade
Into the strife of harp and trumpet; fade
Into a seething whisper of sea waves.

The captive women wend silently
Down to the long ships of the Argives.
Oars cleave the tide, and down the windy stretch
Of Troy's deserted shore
Pelasgian prows roll seaward.

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STORIES ABOUT LIFELIKE WORKS OF ART

By EUGENE S. McCARTNEY
University of Michigan

ALTHOUGH everyone is familiar with several anecdotes about works of art that make persons and animals seem alive and fruit look like Nature's handiwork, it would appear to be worth while to assemble the most striking ones, especially since the annotated editions pay but little attention to them. They should prove interesting to high-school students in connection with two famous lines of Vergil, *Aeneid* vi, 847-848:

Exudent alii spirantia mollius aera,
Credo equidem, vivos ducent de marte
more voltus.

Among the Greeks who made their creations breathe was Apelles (Martial xi, 9):

Clarus fronde Iovis, Romani fama
cothurni,

Spirat Apellea redditus arte Memor.

These verses will doubtless remind every reader that Apelles won a famous contest of artists because his picture of a horse was so natural that real horses neighed on seeing it (Pliny, *Nat. Hist.* xxxv, 95). A still more enjoyable story (Aelian, *Var. Hist.* ii, 3) informs us that when Alexander the Great examined a picture Apelles had made of him, he failed to show much appreciation of it, but when his horse saw the horse in the picture, it whinnied. Thereupon Apelles roguishly remarked: "Your horse seems to be far more responsive to art than you."

In another competition Zeuxis painted grapes so natural that birds flew to them, but Parrhasius made draperies so much like real ones that they deceived Zeuxis, who asked to have them drawn aside that

he might view his rival's picture (Pliny, *Nat. Hist.* xxxv, 65). Zeuxis was a severe critic even of himself, according to a story told by Pliny, 66 (cf. Seneca, *Contr. x*, 5 [34] 27):

Fertur et postea Zeuxis pinxit puerum uvas ferentem, ad quas cum advolassent aves, eadem ingenuitate processit iratus operi et dixit: "Uvas melius pinxi quam puerum, nam si et hoc consumassem, aves timere debuerant."

There was an artist who came to rue his success in making a bird look alive (Strabo xiv, 2, 5). When Protogenes painted a satyr standing by a pillar on which perched a male partridge, the people gaped in wonder at the partridge and disregarded the satyr. When birds brought by partridge breeders called to the painted bird and attracted a crowd, Protogenes was chagrined because the incidental feature of his picture drew the most attention and so he effaced it.

In Diogenes Laertius we find a record of a clever method by which Ptolemy Philopater tried to outwit the philosopher Sphaerius:

"And once, when there was a discussion concerning the question whether a wise man would allow himself to be guided by opinion, and when Sphaerius affirmed that he would not, the king, wishing to refute him, ordered some pomegranates of wax to be set before him; and when Sphaerius was deceived by them, the king shouted that he had given his assent to a false perception. But Sphaerius answered very neatly, that he had not given his assent to the fact that they were pomegranates, but to the fact that it was probable that they might be pomegranates. And that a perception which could be comprehended differed from one that was only probable." (C. D. Yonge's translation in Bohn's Classical Library, p. 326.)

In the *Satyricon* (72) of Petronius we find Encolpius stating that he had been frightened by a painted dog, but in such a work it would not be at all surprising if a dog declared that it had been frightened by a painting of a man.

After Actaeon's dogs had unwittingly killed and devoured him, they began to grieve inconsolably. In their search for him they came to the cave of Chiron, who managed to quiet them by fashioning an image of their master (Apollod., *The Library* iii, 4, 4).

According to Juvenal viii, 103, ivory became alive in the hands of Phidias: "Phidiacum vivebat ebur." And Martial iii, 35 finds a picturesque way to show his admiration of Phidias:

Artis Phidiaceae toteuma clarum
Pisces aspicis; adde aquam, natabunt.
Somewhere in Greece (on the island of Delos, I believe) I saw a mosaic floor

on which various forms of marine life were vividly represented. An inscription on it read *Monon me hudor*, "Only not water," which conveys the same general idea as "adde aquam, natabunt."

Still another pertinent epigram is to be found in Martial iii, 40 (41):

Inserta phialae Mentoris manu ducta
Lacerta vivit et timetur argentum.

One recalls also that Pygmalion fell in love with a statue (Ovid, *Met.* x, 250-251):

Virginis est verae facies quam vivere
credas
Et, si non obstet reverentia, velle
moveri.

In the *Imagines* of both the elder and the younger Philostratus and in the *Descriptions* of Callistratus a rather large number of statues are rhetorically endowed with human feelings and attributes. Callistratus' description of the statue of Memnon is the most extravagant. He says that it had the power of speech, gave vent to joy and grief, shed tears, experienced pain, and, in short, was like human beings in everything except its body.

We are told by Pliny (*Nat. Hist.* xxxv, 99) that Aristides of Thebes "painted a suppliant almost with a voice": "Pinxit . . . et supplicantem paene cum voce. . . ." Americans, to whom the humor of exaggeration is common, may think that Pliny's characterization of this painting would have been improved by the omission of the qualifying adverb. In the Introduction to the *Biglow Papers*, Second Series, Lowell finds "something very taking" in the description of a wooden shingle "pained so like marble that it sank in water."

Statius, too, was greatly impressed by the lifelike qualities of Greek works of art, as a few fragmentary quotations show: "qualiter artifici victurae pollice cerea accipiunt formas" (*Achilleis* i, 332-333); "laboriferi vivant quae marmora caelo Praxitelis" (*Silvae* iv, 6, 26-27); "Polycliteo iussum est quod vivere caelo" (*ibid.* ii, 2, 67); "quid Polycliteo iussum [sit] spirare caminis" (*ibid.* iv, 6, 28); "si quid Apellei gaudent animasse colores" (*ibid.* ii, 2, 64); "tot saxa imitantia vultus aeraque, tot scripto viventes lumine ceras fixisti" (*ibid.* iii, 1, 94-96); "mille . . . species aerisque eborisque vetusti atque locuturas mentito corpore ceras" (*ibid.* iv, 6, 20-21).

In modern poetry we find interesting echoes of some of the stories and verses of the ancients:

The stone that breathes and struggles,
The brass that seems to speak;—
Such cunning they who dwell on high
Have given unto the Greek.

—Macaulay, The Prophecy of Capys, XXVIII

Even so poor birds, deceiv'd with painted grapes

Do surfeit by the eye and pine the maw;
Even so she languisheth in her mishaps
As those poor birds that helpless berries
saw.

—Shakespeare, *Venus and Adonis*, 601-604

Like foolish Birds to painted Grapes we
flew.

—Cowley, *To the Royal Society*,
Stanza 4

La Toile a respiré sous le feu du Pin-
ceau.

Tous ces Marbres vivans sont les Fils
du Ciseau.

—Ponce Denis (Écouchard) Le
Brun, *Odes* vi, 14

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THE AUTHORSHIP OF THE CULEX

BY CHARLES J. TRACY
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LONG with the works of Virgil there is usually included the short poem called the *Culex*; but it is largely for convenience that the work is so printed.

It burlesques the cumbersome awe and terror of gods and men found in tragedy by making the tragic victim a simple gnat. It is usually regarded as a playful boyish exercise of Virgil's in the metre which he later glorified with graver subjects.

But was it Virgil that wrote it? The older school of Virgilian critics—Leo, Birt, Braun, Norden, Plessent, Holtzschmid, Fairclough, Radford, Kent, Klotz, Baehrens, and others—denied Virgilian authorship to this poem. With the moderns—DeWitt, Frank, Rand, Drew, Fowler, Mackail, Conway, Butcher, Jackson, Phillimore, Vollmer, Vitrano, and others—came a reaction. In this paper I propose to convene a symposium of the most typical arguments *pro* and *con*.

ARGUMENTS FOR VIRGILIAN AUTHORSHIP

A. The external evidence.

The following testimony of the ancients is the strongest evidence for Virgilian authorship—and it is very strong.

1. Martial xiv, 185:

"Accipe facundi Culicem, studiose, Ma-
ronis."

Martial viii, 56, 19-20:

"Protinus Italiam concepit et arma virum-
que

Qui modo vix Culicem fleverat ore
rudi."

2. Suetonius, *Lucan*: "Qui (Lucan) tantae levitatis et tam immoderatae lin-
guae fuit ut in praefatione quadam
ae atem et initia sua cum Vergilio compa-
rants ausus sit dicere 'et quantum mihi
restat ad Culicem?'" This is the view
current in the age of Nero.

3. Statius, *Silvac* ii, 7, 70-74, addressing Lucan:

"Tu Pelusiaci scelus Canopi
deflebis pius et Pharo cruenta
Pompeio dabis altius sepulchrum;
haec primo iuvenis canes sub aevo
ante annos Culicis Maroniani."

4. Donatus, *Vita*: "Deinde Catalecon
et Priapeia et Epigrammata et Diras,
item Cirim et Culicem cum esset anno-
rum sedecim, cuius materia talis est . . ."

5. Servius, *Vita*: "Scrispit etiam
septem sive octo libros hos: Cirin
Aetnam Culicem . . ."

6. Nonius, p. 211 M: "Labrusca
genere feminino; Vergilius in Bucolicis;
neutro Vergilius in Culice."

Mackail's summation of the strength of this evidence reflects the opinion of the present writer: "The external evidence for the Vergilian authorship is so good, that but for certain internal or poetic considerations it would be accepted without question."

B. The internal evidence.

Since it is the internal evidence that has been questioned, the protagonists of Virgilian authorship have reexamined this evidence to their own defense.

1. Chief of these defenders, Miss S. Jackson, selected a quota of recurring "words, phrases, or sequences of words and sounds" in which the *Culex* would parallel the authentic Virgilian writings. I shall reproduce here only a few of Miss Jackson's parallel passages:

(a) *Aeneid* vi, 607: ". . . exsurgitque
facem attollens, atque intonat ore . . ."

Culex 179: ". . . ardet mente, furit
stridoribus, intonat ore . . ."

(b) *Aeneid* vi, 431: "Nec vero hae
sine sorte datae, sine iudice, sedes . . ."

Culex 275: "Ohsia nec faciles
Ditis, sine iudice, sedes . . ."

(c) *Elegiques* viii, 49-50: ". . . crudelis
tu quoque, mater,

crudelis mater magis, an puer im-
probus ille?"

Culex 92: ". . . sed tu crudelis,
crudelis tu magis, Orpheu . . ."

(d) *Elegiques* vi, 29: ". . . nec tantum
Phoebo gaudet *Parnasia rupes*"

Culex 15: ". . . seu decus Asteriae seu
qua *Parnasia rupes*."

Also, such expressions as "cornua
fronte," "tristia bella," "duplicat um-
bras" are found in both *Elegiques* and *Culex*.

It is true that plagiarism was common in those days. But outside of this the evidence for a common authorship is strong—for the laws of chance would not admit some fifty duplications.

2. Professor Butcher, to support Virgilian authorship of the *Culex*, has compared the caesural pauses in the authentic *Virgiliana* with those in the *Culex*. Ninety per cent of the authentic Virgi-

lian lines use the trochaic, the penthemimeral, or the hepthemimeral caesura. These are found in the following proportions: 85% of the lines concerned use the penthemimeral caesura, 11% use the trochaic, and 3% use the hepthemimeral. As these percentages differentiate Virgil radically from Lucretius or Ennius or anyone else, they become important as indices of Virgilian craftsmanship. A comparison with the *Culex* shows a striking similarity: that poem has the penthemimeral caesura in 84% of the lines, the trochaic in 12%, the hepthemimeral in 3%.

3. Professor Warde Fowler supports Virgilian authorship also. He notes a certain harshness in those hexameters in which the fifth foot begins with a monosyllabic word, e.g.,

"mente prius docta fastidat, et probet illi"

He infers that an improving technique would reduce the number of such lines, and looks to the Virgilian works to see such evidence of improvement—expecting, naturally, to find the *Culex* at the bottom, if it be Virgilian. The percentages of lines in which this harshness occurs are these: *Culex*, 5% of all the lines; *Ciris*, 3½%; *Elegies*, 2½%; *Georgics*, 1%; and *Aeneid*, ½%. The count puts the *Culex* where it should be expected in the scale, if Virgil be the author.

ARGUMENTS AGAINST VIRGILIAN AUTHORSHIP

As if to prove the maxim that statistics can be made to show anything, Holtzschmid, Fairclough, and Radford delved into vocabulary listings, to show that either Ovid or some Ovidian disciple had authored the *Culex*. Fairclough's statistics showed 134 "non-Virgilian words" in the 414 lines of the *Culex*, of which 89 were common words (not proper nouns). These non-Virgilian common words are mostly foreign expressions, and appear in the ratio of 21 per hundred lines of the *Culex*. Fifty-eight of these words belong to the Ovidian vocabulary. Of the authentic Virgilian works, the nearest scores to these are furnished by *Georgics* i and iii, with 15 per hundred lines.

Professor Shipley countered smartly to show that this argument, if applied to the *Aeneid*, would make that, too, Ovidian. He pointed out that 80% of the words found in the *Aeneid*, but not in the *Georgics* or *Elegies*, are also found in Ovid. Only 65% of the "non-Virgilian" words in the *Culex* are found in Ovid.

* * * *

The case seems, on the evidence, to rest with Virgilian authorship.

BOOK NOTES

Homer: *The Odyssey*. Translated by E. V. Rieu. New York: Penguin Books, Inc., 1946. Pp. xvii+311. Paper-bound. 25c.

Now, at long last, the whole *Odyssey* is available in English translation, at a sum so low that anyone can own it, and in a format so compact that it can be carried in an overcoat pocket or in a purse. The individual who has always planned to read the great epic "some day" now has his golden opportunity. The layman will be surprised to find that he can read the entire epic in translation in the same amount of time which he would devote to the latest and most ephemeral of modern novels.

The translation, in prose, was made by E. V. Rieu, a British editor who regards the author of the *Odyssey* as "the father of the modern novel." His rendition is fresh and vigorous, although at times a little startling to one familiar with the Greek. Some examples of his spirited style are: "I have to grin and bear things as they are" (p. 46); "He had the nerve to carry through in Troy" (p. 59); "Dawn had touched the East with crimson hands" (p. 61); "Damnation take it!" (p. 69); "Somebody may go indoors and blab. Keep your mouths shut" (p. 72); "You can take it from me" (p. 78); "We are first-rate seamen" (p. 108); "Who in heaven's name has stopped our ship?" (p. 175); "They're all tipping me the wink to haul you out" (p. 235); "Cast your eye on this scar" (p. 306). The various books are presented as chapters, with appropriate headings—e.g., "Athene Visits Telemachus" (Book I); "The Palace of Alcinous" (Book VII); "The Book of the Dead" (Book XI); "Odysseus Goes to Town" (Book XVII); "The Great Bow" (Book XXI); "The Feud Is Ended" (Book XXIV).

Mr. Rieu is said to be working on a similar version of the *Iliad*, as well as on the *Elegies* of Vergil. One may hope that his translations will inspire many who would not otherwise follow classical paths to wander along them, and to derive unexpected pleasure from the excursion.

—L. B. L.

Olive Leaves. By Helen Pope. Privately printed, Brooklyn College, 1946. Pp. 46. Paper-bound. 50c.

In this attractive little booklet Dr. Pope has put together three of her papers on classical themes—"On the Geography of Herodotus," "Frontality," and "The *Prometheus* of Aeschylus." The first paper emphasizes some of Herodotus' good points as a geographer, and uses

him to interpret *Odyssey* IX, 21-27. The second paper holds that the frontal view of a figure is "the most interesting view," and that it imparts a "spirit of worth and dignity." The third paper maintains that the *Prometheus* was first produced in Syracuse, and then later, in 472 B.C., in Athens; and that it should be grouped with the *Persae*.

—L. B. L.

The Counterfeit African. By Jay Williams. New York: Oxford University Press, 1944. Pp. iii+188. \$2.00.

The Counterfeit African, by the author of *The Stolen Oracle*, is a swiftly-paced story of adventure, laid in Numidia in 106 B.C., during the Jugurthine War. The hero, a young soldier in the army of Marius, gets into (and safely out of) all sorts of harrowing plights. In the course of the story the reader encounters a murder mystery, a plot against Marius' life, the intrigues of a spy-ring, and, finally, a full-sized cavalry and infantry battle. Boys (and, indeed, girls as well) of junior high school and lower senior high school age will devour the book eagerly. Mr. Williams' treatment of his theme is highly modern, with a bare minimum of exposition and description, and much rapid narration and conversation. His characters speak quite idiomatically—e.g., "That's why I picked you as my assistant; your mind isn't all cluttered up with the campaigns of Alexander the Great or some other fool Greek a thousand years old," p. 3; "That does it!", p. 141; "We've got a war to win, children," p. 154; "Don't rush me, boy," p. 158; "Ragged children and women goggled at him," p. 159; "I'll have you broken for this. Where's the senior sergeant?", p. 22. There are some errors in the book, notably in the matter of the Roman name, the few simple rules for which the author has not mastered. One smiles a little, also, at the name of the young Numidian girl who helps the hero in his exploits; it is Falla. But, on the whole, the book is excellent. It may safely be put on the collateral reading list for classes in Latin I and Latin II.

—L. B. L.

Doctoral Dissertations Accepted by American Universities. No. 13, 1945-1946. Edited by Arnold H. Trotter. New York: The H. W. Wilson Co., 1946. Pp. xiii+71. \$1.50.

During the year 1945-1946, as the volume under review attests, only eleven of the 1708 doctoral dissertations accepted in the United States were in the field of classical literature and history—a loss of eight from the figure for the preceding year. In the field of art and archaeology, seven dissertations deal with classical themes—six of them from Johns Hopkins

University. Scattering titles in the fields of philosophy, religion, anthropology, general literature, English literature, and Romance literature, are tangential to the ancient classics.

The series of which this volume is the thirteenth is excellently planned. It contains much useful information, well edited and carefully indexed. No research library should be without it. —L. B. L.

Hippocratic Wisdom: A Modern Appreciation of Ancient Scientific Achievement. By William F. Petersen, M.D. Springfield, Ill.: Charles C. Thomas, 1946. Pp. xx + 263. \$5.00.

The author states in his Introduction that "this is not a book for Greek scholars—it is written for young physicians and for medical students" (page xi). He also affirms belief that a greater familiarity with Hippocrates will be as useful for the student as are the road signs for the driver confronted with the mazes of a modern metropolis, "because today, as never before, knowledge of the historical continuity of the tradition that combines theory and practice is indispensable" (page xv). The author then proceeds to hand down the early Greek tradition in medicine by the skillful use of comment on, adaptation of, and quotation from (in the Jones translation) the writings of Hippocrates and the Hippocratic school.

The text of the book (pages 1-162) is divided into twelve chapters, and is preceded by an Introduction and followed by a Resumption. Chapters VII-X consist largely of case studies which have an amazingly modern sound. Pages 163-263 are given over to an appendix (consisting chiefly of notes on the text), a glossary, an index of illustrations, and an index of contents.

The book is embellished with many small but attractive illustrations, most of them taken from classical Greek statues, figurines, coins, or vase paintings.

—W. L. C.

Baalbek-Palmyra. Photographs by Hoyningen-Huene. Text by David M. Robinson. New York: J. J. Augustin, Inc., 1946. Pp. 136. \$7.50.

This is a book which will delight the heart of the classical archaeologist who can afford to purchase it, and will enrich the "art and archaeology" section of any university or research library. It contains twenty-six magnificent photographs of Baalbek and twenty-nine of Palmyra—many of them of double-page size. The photographs range from wide panoramas all the way down to "close-ups" of small details; artistically they seem flawless. The text, in Professor Robinson's characteristically readable style, furnishes a wealth of historical and

archaeological information about the two sites. There is a plan of each site, and a selected bibliography. —L. B. L.

Notes And Notices

The fourth Classical Conference at Cornell College, Mount Vernon, Iowa, will be held March 14 and 15, 1947. The general topic of the conference will be "The Classical Tradition in American Culture." Professor N. J. DeWitt, Editor of *The Classical Journal*, and other educators and administrators, will speak. Professor Mark E. Hutchinson is in charge of the Conference.

A new "Latin letter" is *Lanterna*, put out by the Department of Classics of the University of Pittsburgh for schools and colleges in the vicinity. The editor is Professor A. M. Young. Written in Latin, *Lanterna* includes jokes, crossword puzzles, and oddities of various sorts. A feature of the first issue is a highly schematized portrait of the Trojan horse, bearing the sign, "Kilrus hic aderat."

Teachers of Latin would be interested in A. M. Withers' note, "On Justifying and Teaching the Foreign Languages," in *Hispania* for November, 1946. They would be interested also in the article, "Are Foreign Languages Tool or Cultural Subjects?", by James B. Tharp, Professor of Education in The Ohio State University, as published in the *Educational Research Bulletin* for October, 1946, pages 183-190, and 198.

Officers of the Linguistic Society of America for 1947 are: President, Albrecht Goetze, Yale University; Vice-President, Myles Dillon, University of Chicago; Secretary-Treasurer, J. M. Cowan, Cornell University.

MATERIALS

"The Latin Humanities in the American High School Pupil's Life" is an attractive fourteen-page folder published recently by the Committee on Educational Policies of the Classical Association of the Middle West and South. Although designed as a guide for the celebration of Latin Week, April 20-26, 1947, the folder will be found generally useful. It contains specific examples of the importance of Latin in modern life. Copies may be obtained from Professor W. C. Korf-macher, Saint Louis University, St. Louis 3, Mo., at five cents each, less in quantities.

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